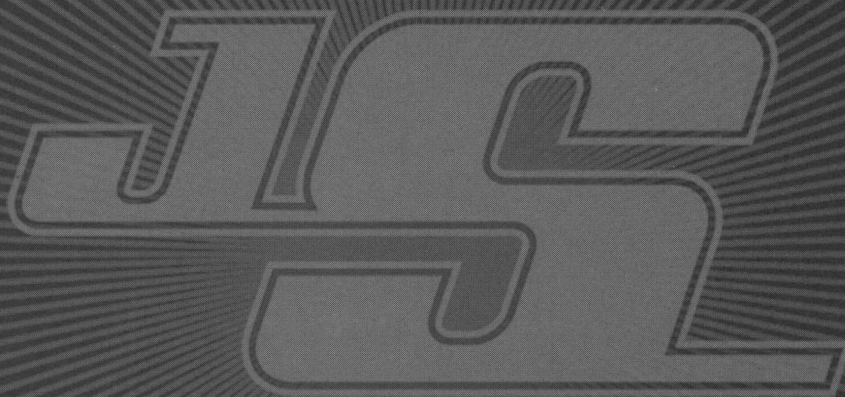
CHERRY LANE MUSIC COMPANY

Guitar one Approved

JOE SATRIANI

STRANGE BEAUTIFUL MUSIC

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JOE SATRIANI

The guitar—a symbol as synonymous with rock-and-roll as with sex and drugs. While perhaps not as intriguing as the last two, the guitar has stood the test of time as the solid backbone of an entire musical genre. And attached to that structure is the impeccable Joe Satriani.

Joe Satriani is the guitar. Plain and simple. No one else has ever been able to play with such pizzazz, such fluidity, such timelessness. That's not to say that there aren't others out there who are accomplished—they just can't even come close to achieving the magic that Satriani performs as soon as his fingers mesh with the strings. Since the late '80s, self-taught virtuoso Joe Satriani has been winning over fans and musicians alike with his groundbreaking style and legendary sounds. He has been both artist and teacher, instructing such famous pupils as Metallica's Kirk Hammett, Counting Crow's David Bryson, and jazz fusionist Charlie Hunter. However, Satriani's strength as a player can be seen in his numerous solo recordings, the latest being his *Strange Beautiful Music* (Epic 2002).

Satriani's eighth full-length studio recording, *Strange Beautiful Music,* marks a departure from his last album, the Grammy-nominated *Engines of Creation.* Of his creative process, Satriani says, "I definitely set some parameters when I go to make a new record. I don't just do it blindly. I look at what I've done before and ask, What can I do that I haven't done? Those things are important to me." These seem like enormous shoes to fill for anyone, especially someone who has seemingly done it all—but we are talking about Joe Satriani.

So, Satriani decided to take a new route with his work, employing bassist Matt Bisonette and drummer Jeff Campitelli, and letting the music take on a life of its own. "I wanted them to hear the music early and give them room to move and make up their own parts, sort of like the way a normal rock band would. They had time to listen to my demos, not knowing if things would be replaced or not. They came in, played things around the tracks, and then we decided what we should keep or get rid of." This new creative process resulted in one of the most elaborate recordings Satriani has done to date. The intricacies and the layering of the guitars and bass bring Satriani's famous riff-saturated jams to soaring heights.

Another shift the album takes is its merging of alternate styles. "It's something I've always wanted to do: make a real rock record, but sample all the methods I've used before," Satriani says. "The songs are very specific; they are about my life, my feelings." This emotional side of Satriani is explored in such tracks as the spiritual "Chords of Life" and "You Saved My Life," a stunning piece layered with both feeling and exquisite craft. This sentimental side of Satriani does not in any way imply that he has forgotten how to rock. On "Seven String," he steps up to the plate established by the newer trend in rock and tackles the instrument favored by his nu-metal counterparts. And he is joined by fellow legend Robert Fripp on his homage to Santo and Johnny's classic, "Sleepwalk."

Satriani has enjoyed a long and distinguished career since he first picked up a guitar at age 14. He has been around the world several times on tours of his own, on tours with Mick Jagger and Deep Purple, and with his hugely successful G3 summer tours with fellow guitar legends Steve Vai, Eric Johnson, and Kenny Wayne Shepherd. As is his yearly tradition, Satriani inaugurated the current season for the Oakland A's baseball team by playing the national anthem at the opening game. Satriani has been known as the San Francisco sports team hero by also playing the national anthem for the 49ers and the Giants. Yet even with his seemingly endless performing and recording schedules, Satriani is still going strong—not only with his current release, *Strange Beautiful Music,* but also with his critically acclaimed DVD, *Live in San Francisco,* which has recently been certified gold.

Strange Beautiful Music marks yet another turning point in the enduring career that Satriani has been blessed with. "I'm just happy that I've been able to make a living and, I hope, a contribution, doing what I love most—playing my guitar," Satriani says of a career that is forging ahead into its second decade, "I'd like nothing more than to be able to keep doing this for years to come." Well, if his latest in a string of many accomplishments is any indication of the longevity of his career, Joe Satriani has nothing to worry about.

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ORIENTAL MELODY

1/2

C

N.C.(D5)

8va

Gtr. 3 (dist.)

mf

Gtr. 2

A.H.

T

P.M.

P.H.

8va
P.S.
(delay off)
D
B♭5
G5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 5 (dist.)
mf
Gtr. 3
loco
Gtr. 4 (dist.) divisi
*w/ bar
*Applies to both gtrs. (throughout).
Gtr. 2
Gtr. 5: w/ Rhy. Fig. 2 (3 times)
w/ bar

G5
Bb5
8va
w/ bar
E
Gtr. 1 : w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
N.C.(D5)
mf
*Gtr. 6
Gtr. 2
divisi
*Synth. arr. for gtr.
**Applies to Gtr. 6 only.
Gtr. 2 tacet
Gtr. 6

To Coda

Gtrs. 3 & 4 tacet
Gtr. 6
8va

F
Gtr. 6 tacet
N.C.(Cm)
Gtr. 5: w/ Riff A (7 times)
Gtr. 2
don't pick
P.S.
1 1/2
Gtr. 6
8va
Riff A
End Riff A
Gtr. 5

Gtr. 2

1/2

grad. bend
(Dm)
Gtr. 2
Gtr. 5
Riff B
End Riff B
Gtr. 5 w/ Riff B (3 times)
Gtr. 2

G

N.C.(D5)

steady gliss.

w/ bar

*w/ delay

*As before

Coda
H
(Gtr. 1: w/ Rhy. Fig. 1)
8va
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
8va
8va
Gtr. 6
8va
Gtr. 1

BELLY DANCER

By Joe Satriani

Csus2
w/ bar
- 4 1/2
End Rhy. Fig. 2
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
E♭5
D5
Gtr. 3
w/ bar

Csus2
*T
*Tap w/ pick
D
Gtr. 3 tacet
3rd time, Gtr. 5: w/ Riff A
4th time, Gtr. 5 tacet
N.C.(G5)
Gtr. 4 (dist.)
Play 4 times
mf

Riff A
Gtr. 5 (dist.)
mf

N.C.(G5)

(C)

(E♭/G)

(F)

8va

w/ bar

(F)

(D)

8va

w/ bar

8va

(Cm)

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

8va

(F)

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

w/ bar

F
(F♯5)
G5
Gtr. 9
Gtrs. 5, 6, 7 & 8 tacet
8va
w/ bar
w/ bar
Gtr. 4
(cont. in slash)
w/ bar
Gtr. 4

N.C.

D.S. al Coda

Coda
G
Gtr. 3 tacet
F5/G
F♯sus4/G
Gm
F5/G
F♯5/G
G5
1.
*Gtr. 10
Riff B
End Riff B
mf
let ring throughout
*Electric sitar arr. for gtr.
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
2.
H
Outro - Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last meas.)
Gtr. 10: w/ Riff B (last meas.)
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (11 3/4 times)
Gtr. 10: w/ Riff B (2 times)
Gtr. 4
P.S.
w/ delay
1 1/2

F5/G
F#sus4/G
Gm
F5/G
F#5/G
G5
1 1/2

F5/G
F#sus4/G
Gm
1 1/2
1 1/2

F5/G
F#5/G
G5

F5/G
F#sus4/G
Gm

F5/G
F#5/G
G5

F5/G
F#sus4/G
Gm

F5/G
F♯5/G
G5
F♯sus4/G
Gm
8va
loco
1/2

F5/G
F♯5/G
G5

F5/G
F♯sus4/G
Gm

F5/G
F♯5/G
G5

F5/G
F♯sus4/G
Gm

F5/G
F♯5/G
G5
w/ bar
w/ bar

I

Free time

F5/G F♯sus4/G Gm

Gtr. 4

w/ bar

-3 1/2

Gtr. 1

P.M. let ring P.S.

Gtr. 2

P.M. P.M. P.M.

P.S.

P.S.

J
Moderate Rock ♩ = 124
N.C.(G5)
w/ bar
w/ bar
flutter bar
flutter bar
flutter bar
w/ bar
w/ bar

8va

*steady gliss.

*steady gliss.

P.S.

*Slide up and down strings in steady gliss. as indicated while picking specified rhythm.

8va

Gm7

loco

P.S.

P.S.

P.S.

P.S.

STARRY NIGHT

By Joe Satriani

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)
F
C
C5/D
End Rhy. Fig. 1
End Rhy. Fig. 1A
C/E
Gtr. 1
Fadd9
G5
Am
P.M.
P.M. - -
F
C
C5/D
C/E
Fadd9
G5
Am
1
1/2
1
F
C
C5/D
1/2
C/E
Fadd9
G5
Am
F
C

*Chord symbols reflect combined harmony.

**Bass plays G#.

Fadd9 C/E Dm11 C/E

Fadd9 C/E Dm11 C/E

8va

Fadd9
C/E
Dm11
C/E
8va
A♭maj9
Gm11
8va

E♭m9
Dm7
C
Csus4
C
8va
loco
C
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (4 times)
Gtr. 1
C
C5/D
C/E
Fadd9
G5
Am
F
C

C5/D
C/E
Fadd9
G5
Am
F
C
C5/D
C/E
Fadd9
8va
G5
Am
8va
F
C
8va
loco
C5/D
C/E
Fadd9
8va

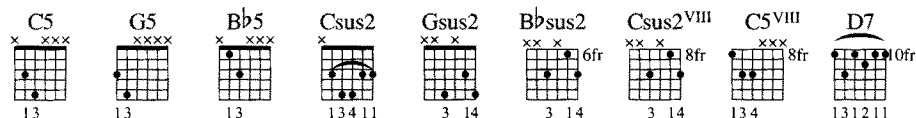
G5
Am
F
C
8va
1/2
1 1/2
1
1 1/2
1
1 1/2
1
P.S.
D
C
Gtr. 1 loco
Gtr. 2
E♭sus2
B♭/D
C5
F/A
B♭sus2
Gm
C5
Rhy. Fig. 2
End Rhy. Fig. 2
let ring throughout
let ring
*Gtr. 1: w/ Rhy. Fig. 2 (5 times)
E♭sus2
B♭/D
C5
F/A
B♭sus2
Gm
C5
Gtr. 2
*2nd-5th times played mp.

Gtr. 2
1/4
Gtr. 4 (elec.)
pp
w/ dist. & delay
p
E♭sus2 B♭/D C5 F/A B♭sus2 Gm C5
mp
Gtr. 2 tacet
E♭sus2 B♭/D C5 F/A B♭sus2 Gm C5 E♭sus2 B♭/D C5 F/A B♭sus2
Gtr. 5 (elec.)
mf w/ dist.
1/2
1/2
Gtr. 4
mf

Gtr. 2 tacet
Gm
C5
E♭sus2
B♭/D
C5
F/A
B♭sus2
Gtr. 1
mp
P.M.
Gtr. 4
N.C.(Gm)
p
Gm
C5
Cm(add♭6)
Gtr. 2
Gtr. 4
divisi

CHORDS OF LIFE

By Joe Satriani

C5 G5 B♭5 Csus2 Gsus2 B♭sus2 Csus2VIII C5VIII D7

A

Moderately ♩ = 120

Gm B♭/F E♭maj7(no3rd)

Gtr. 1 (elec.)

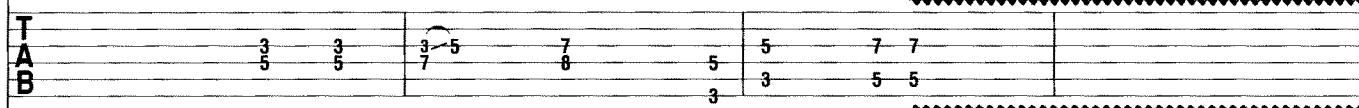
w/ light dist.

mp

Gtr. 2 (elec.)

divisi

mp

w/ light dist.

*Gtr. 3 Riff A End Riff A

mp

let ring throughout

*Synth. arr. for gtr.

Gm
B♭/F
E♭maj7(no3rd)
B
Cm
Gm/B♭
A7
Gtr. 1
Gtr. 2
Riff B
8va
Gtr. 3
D
Gtr. 1 tacet
D/C
D/B♭
D/A
Gtr. 4 (elec.)
mp
w/ clean tone & delay
End Riff B

Gtr. 7 (elec.)
C5
G5
*Gtrs. 6 & 7
w/ dist.
Gtr. 4
8va
loco
P.H.
1 1/2
Gtr. 6
(cont. in slashes)
*Composite arrangement
B♭5
C5
Csus2
G5
B♭5
C5

Half-time feel

C5VIII

D7

Gtr. 6

(Gtr. 7, cont. in notation)

15ma

8va

Gtr. 4

P.H.

Gtr. 7

Dm Eb F Gm F Eb Dm Cm
Dm Eb F Gm F Eb Dm Cm
Dm Eb F Gm F Eb
Dm Cm Dm Eb F
Gm F Eb Dm Cm

MIND STORM

By Joe Satriani

Gtrs. 1 & 2
B5
Rhy. Fig. 2
D5
slight P.M.
slight P.M.
B5
N.C.(D6sus2)
End Rhy. Fig. 2
slight P.M.
B
Gtr. 3
B5
w/ wah-wah
*2nd time w/ octaver doubling one octave below (next 8 meas.).
Gtrs. 1 & 2
Rhy. Fig. 3
slight P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
D5
B5
End Rhy. Fig. 3
slight P.M.

C

Gtr. 3 tacet

E5 G5

*Gtr. 4 (dist.)

mf

*Gtr. 5 (dist.)

mf

Gtrs. 1 & 2

slight P.M.

*Two gtrs. arr. for one.

B5
D5
slight P.M.
G5
1.
F♯5
slight P.M.

B5
A5
slight P.M.
2.
F#5
slight P.M.

8va

slight P.M.

B5
8va
N.C.(D6sus2)
w/ bar
w/ bar
Gtrs. 4 & 5 tacet
B5
Gtr. 3
D5
To Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last meas.)
B5
N.C.(D6sus2)
(wah-wah off)
D
Am
8va
Amaj7
Gtr. 3
rake
Gtrs. 1 & 2
Rhy. Fig. 4

A7sus4
8va
loco

Am
Amaj7
1/4
1/2
w/ bar
-2 1/2

A7sus4
P.M.
End Rhy. Fig. 4

E
Gtr. 3 tacet
N.C.(C#5)
(E5)
(B#5)
Gtr. 6 (dist.)
f
*w/ slide
Gtrs. 1 & 2
Riff A
End Riff A
P.M.
*With R.H. rub slide back & forth over string between bridge and end of fingerboard while L.H. mutes. Pitches shown are approximote.
Gtrs. 1 & 2: w/ Riff A (7 times)
(C#5)
(E5)
(B#5)
Gtr. 6
8va
(C#5)
(E5)
(B#5)
8va
Gtr. 6
Gtr. 3

(C#5)
8va
(E5)
(B#5)
steady gliss.
P.S.
steady gliss.
Gtr. 6 tacet
(C#5)
8va
Gtr. 3
8va
(E5)
(B#5)
(C#5)
8va

(E5)
(B♯5)
8va
loco
(C♯5)
(E5)
(B♯5)
8va
loco
(C♯5)
(E5)
(B♯5)
F
Gtrs. 1 & 2: w/ Rhy. Fig. 4
Am
Amaj7
15ma
8va
loco
P.H.
A7sus4

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 1

Bsus2 Dmaj7 Bsus2 Dmaj7

D.S. al Coda
(take repeat)

Gtr. 3

Gtr. 1

Coda

N.C.(D6sus2) B5

Gtr. 3

Play 3 times

Gtrs. 1 & 2

SLEEPWALK

By Santo Farina,
John Farina and Ann Farina

C
Am
F
G
8va
loco
w/ slide
let ring
C
Rhy. Fig. 1A
C
Am
Fm
G
w/ bar
Rhy. Fig. 1
C
Am
Fm
G
w/ bar

C
Am
F
G
End Rhy. Fig. 1A
End Rhy. Fig. 1
8va
w/ slide
loco
D
Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A
Fm
Gtr. 5
w/ bar

C
Am
Fm
G
w/ bar
P.M.
F
Gtr. 6
Gtr. 5
C7
Gtrs. 1-4
let ring
E

C
C7
let ring
let ring
1/4
1/4
F
Fm
let ring
G
B♭
G
A
⑥
5fr
B
⑥
7fr
1/4

F
Gtrs. 1-4 & 6: w/ Rhy. Figs. 1 & 1A (1st 4 meas.)
C
Am
Fm
G
Gtr. 5
C
Am
Fm
G
C
Am
Fm
G
rit.
8va
Gtr. 5
rit.
w/ slide
Gtr. 7 (clean)
mp
w/ e-bow
rit.
Gtr. 1-4
Gtrs. 1-3
rit.
Gtr. 4
divisi
w/ e-bow

Free time
Gtr. 6 tacet
N.C.
Gtr. 7 tacet
8va
Gtr. 5
w/ slide
Gtr. 7
Gtr. 1
divisi
w/ e-bow
Gtr. 1
w/ e-bow
Gtr. 2
Gtr. 3
divisi
w/ e-bow
Gtr. 4

NEW LAST JAM

By Joe Satriani

1/4
(E)
End Rhy. Fig. 1

C
2nd time, Gtr. 1: w/ Rhy. Fill 1
N.C.(E)
(D)
P.M.
(E)
(D)
(C#m)
(A)
(C#m)
Rhy. Fill 1
Gtr. 1
1.
2.

D

(A) N.C.(E) (D)

Gtr. 1

Gtr. 2

(D)
(C♯m)
P.M.
P.M.
P.M.
P.M.
Gtrs. 1 & 2
(C)
(E/B)
(F♯m)
(G♯m)
(A)
(G♯m)
(A)
(B)
(C)
(D)
(E)

Gtr. 3 (dist.)
*(Cm)
Gtrs. 1 & 2 divisi
*Chord symbols implied by bass.
E
Guitar Solo
Gtrs. 1 & 2 tacet
N.C.(Cm)
Gtr. 3
(B♭)
(Cm)
w/ bar
(B♭)
(Cm)
(B♭)
(Cm)
8va
loco
15ma
P.H.
semi-harm.
Pitches: F G F G F
(B♭)

(C♯m)
(A)
(C♯m)
(A)
(C♯m)
(A)
w/ bar
w/ bar

15ma
loco
w/ bar
Harm.
w/ bar
(B)
8va
loco
Gtr. 3
let ring
let ring
Gtrs. 1 & 2
(E)
Gtr. 3
w/ bar
*Gtr. 4
divisi
mf
let ring
*Electric sitar arr. for gtr.
mf
let ring

w/ bar
-4 1/2
F
Gtr. 3 tacet
Gtr. 4
N.C.
let ring
Gtrs. 1 & 2
let ring
let ring

E5
N.C.

let ring

Coda

H

(A)

N.C.

Gtr. 1

Gtr. 2

MOUNTAIN SONG

By Joe Satriani

Cm E♭maj7 Fsus2 Cm E♭maj7 B♭sus2 A♭sus2 E♭sus2 B♭sus2 Fsus2 Fm
P.M.
End Riff A
slight P.M.

Gtrs. 1 & 2: w/ Riff A
Cm E♭maj7 Fsus2 Cm E♭maj7 B♭sus2 Cm E♭maj7 Fsus2 Cm E♭maj7 B♭sus2
Gtr. 3

Cm E♭maj7 Fsus2 Cm E♭maj7 B♭sus2 A♭sus2 E♭sus2 B♭sus2 Fsus2 Fm

To Coda
D♭sus2 A♭sus2 E♭sus2 B♭sus2 F5 Cm E♭maj7 Fsus2 C5
Gtr. 3
8va
Gtrs. 1 & 2
slight P.M.

C
Ab(#4)
Ab
Fsus2
Riff B1
End Riff B1
Gtr. 5 (dist.)
Gtr. 3
Gtr. 4 (dist.)
Riff B
Rhy. Fig. 1
Gtrs. 1 & 2
P.M.
Gtr. 5 tacet
Csus2
Gm
Gtr. 3
Gtr. 4
Gtrs. 1 & 2

Gtr. 5: w/ Riff B1

A♭(♯4) A♭ Fsus2

8va

End Riff B

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

E

Bm
Db maj7
Eb sus2
Bb m
Db maj7
Ab sus2
Gtr. 3
Gtrs. 1 & 2
Riff C
End Riff C
slight P.M.

Gtrs. 1 & 2: w/ Riff C (3 times)
Bb m
Db maj7
Eb sus2
Bb m
Db maj7
Ab sus2
Gtr. 3

Bb m
Db maj7
Eb sus2
Bb m
Db maj7
Ab sus2

Bb m
Db maj7
Eb sus2
Bb m
Db maj7
Ab sus2

Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
Gtr. 3
Gtrs. 1 & 2
slight P.M.

Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
8va
loco
slight P.M.

Gm
B♭maj7
Csus2
Gm
B♭maj7
Fsus2
slight P.M.

Gm
B♭maj7
Csus2
G5
slight P.M.

F
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Riffs B & B1
A♭(♯4)
A♭
Fsus2
Gtr. 3

Csus2
Gm

Gtr. 5: w/ Riff B1
A♭(♯4)
A♭
Fsus2

G
Cm Csus2 Cm Csus2 Cm Csus2 Cm
Gtr. 3 tacet
Gtr. 3
8va
*Gtr. 6 (dist.)
mf
mf
Gtrs. 1 & 2
mp w/ clean tone
let ring
*Bkwds. gtr. arr. for gtr.

D.S. al Coda
Csus2 Cm Csus2 Cm Csus2 Cm Csus2
Gtr. 6 tacet
let ring

Coda
A♭sus2 E♭sus2 B♭sus2 Fsus2 Fm D♭sus2 A♭sus2 E♭sus2 B♭sus2 F5
Gtrs. 1, 2 & 3
slight P.M.

Gtr. 3 tacet
C5
A♭sus2 E♭sus2 B♭sus2 Fsus2 Fm D♭sus2 A♭sus2 E♭sus2 B♭sus2 F5
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 1 & 2
Gtrs. 1, 2 & 3
slight P.M.
slight P.M.

Gtr. 2: w/ Rhy. Fill 1
Csus2
Cm
Csus2
Cm
Cm9
A♭sus2
E♭sus2
B♭sus2
Fsus2
Fm
Gtr. 3
Gtr. 1
slight P.M.
Gtrs. 1 & 2
slight P.M.

D♭sus2
A♭sus2
E♭sus2
B♭sus2
F5
Csus2
Cm
Csus2
Cm
Cm9
Harm.
w/ bar
+1/2
-5 1/2
-2
Pitch: C
C
G
slight P.M.

A♭sus2
E♭sus2
B♭sus2
Fsus2
Fm
D♭sus2
A♭sus2
E♭sus2
B♭sus2
F5
grad. release
grad. release
slight P.M.

Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Riff D
End Riff D
slight P.M.

Gtr. 1: w/ Riff D (2 times)
Cm
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Gtr. 3
Gtr. 2
slight P.M.

C5
slight P.M.

WHAT BREAKS A HEART

By Joe Satriani

C
Dm
Am
Csus2
G5
G/B
Riff C1
End Riff C1
Gtr. 4
Gtrs. 2 & 3
Riff C
End Riff C
Gtr. 1
P.M.
Gtrs. 1 & 4: w/ Riffs C & C1
Gtr. 2
Gtr. 3
divisi
D
*Fsus2/G
delay off
let ring
*Bass plays G.

Fsus2/G
G5
grad. cresc.
grad. cresc.
let ring
E
Gtrs. 1, 2 & 3 tacet
Am
Asus2
A5
Csus2
Gsus2
Gtrs. 5 & 6
Rhy. Fig. 1
mf
w/ slight dist.
E5
F
End Rhy. Fig. 1
Gtrs. 5 & 6: w/ Rhy. Fig. 1
Riff D1
Gtr. 4
Gtrs. 2 & 3
divisi
Riff D
To Coda
End Riff D1
End Riff D

Gtrs. 1, 5 & 6: w/ Rhy. Figs. 2 & 2A (3 times)
Am
F/A
Am
F/A
8va
Gtr. 7
w/ Whammy Pedal
+1 1/2
w/ bar
Dm
Dsus2
Dm
loco
Dsus2
P.S.
+2 1/2
Am
F/A
Am
F/A
Dm
Dsus2
Dm
Dsus2

Am
F/A
Am
F/A
Dm
Dsus2
Dm
Dsus2
Fmaj9(no3rd)
G5
Gtrs. 1, 5 & 6
(cont. in notation)
8va
loco
G#°7
Gtr. 7
Gtrs. 1 & 5
Gtr. 6
divisi

D.S. al Coda
Gtrs. 2, 3 & 4: w/ Riff A1
E
8va
Gtrs. 1, 5 & 6
Coda
Gtrs. 2, 3 & 4: w/ Riffs D & D1
Gtrs. 5 & 6: w/ Rhy. Fig. 1
Am Asus2 A5 Csus2 Gsus2 Am E5 F Csus2 Gsus2
Riff E
End Riff E
Gtr. 8 (dist.)
*Vol. swell
G
Gtrs. 2, 3 & 4: w/ Riffs D & D1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)
Gtr. 8 tacet
Am Asus2 A5 Csus2
Gtr. 9 (dist.)
sim.
Gsus2
Am E5 F Csus2

Gtrs. 2, 3 & 4: w/ Riffs D & D1 (1st meas.)
Gtr. 8: w/ Riff E

A5

Gtrs. 5 & 6

12 (12)

SEVEN STRING

By Joe Satriani

Gtrs. 1, 2, & 3: w/ Riffs A & *A1 (6 times)
B(♭5)/F
B7(no3rd)/F♯
B5
End Riff A1
let ring
End Riff A
P.M.
*6th time, omit final tie.
Gtr. 4
15ma
loco
P.M.
P.H.
Pitch: E♯ F♯

C
B(♭5)/F
B7(no3rd)/F♯
B5
Em/G
Gtr. 4
Gtrs. 1 & 2
let ring
E/G♯
Em/G
Gtrs. 1 & 2: w/ Riff A (2 times)
B5
let ring
let ring
B(♭5)/F
B7(no3rd)/F♯
B5
B(♭5)/F
B7(no3rd)/F♯
Gtr. 4
Gtr. 3
let ring

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fill 1

tr

Gtr. 2

Gtr. 2 tacet
Gtr. 6
C#5
E5

F♯5

8va
loco
P.H.

HILL GROOVE

By Joe Satriani

D
E
C7
8va
loco
P.M.

*Refers to harmonic only.

F

Am F C Am F C

Gtr. 1

grad. bend

Riff A

mf

Gtr. 2 (dist.)

grad. bend

mf

Gtr. 3 (dist.)

divisi

Riff A1

grad. bend

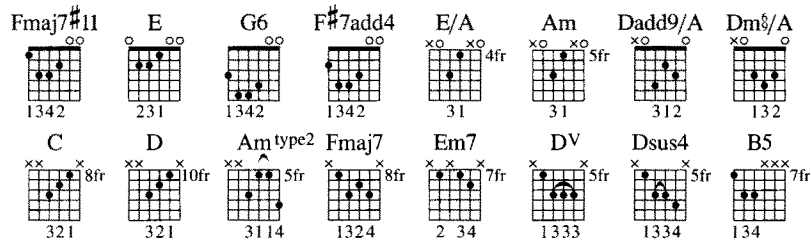
Am
F
C
Gtr. 3 tacet
End Riff A
Fill 1
Gtr. 2
End Fill 1
w/ pick & middle finger
G
Gtr. 2 tacet
Gtr. 1
C7
rake

P.M.

grad. bend
8va
H
Gtrs. 2 & 3: w/ Riffs A & A1
Am
F
C
loco
grad. bend
Am
F
C

Am
F
C
grad. bend
1/2
1
D.S. al Coda
Coda
I
C7
P.M.

THE JOURNEY

By Joe Satriani

A

Moderately slow Rock ♩ = 96

B
Gtrs. 1 & 2 tacet
Fmaj7#11
*E
Esus4
End Rhy. Fig. 1
Gtr. 3 (elec.)
mp
w/ flanger
*2nd time, bass plays E pedal (next 8 meas.).
C#m7
C#m11
Cmaj7#11
let ring
E
F#7add4/A#
let ring
let ring
Asus2
(2nd time, cont. in slashes)
C
E/A
Am
Dadd9/A
E/A
Am
Gtr. 3
Gtr. 4 (dist.)
mf
Gtr. 1
divisi

Am *Asus2/G Am/G D Dsus2

8va

Gtr. 4

8va

Gtr. 1

Gtr. 3

*Bass plays G.

*Chord symbols reflect overall harmony.

Gtr. 5: w/ Riff A
Em
C
8va
Gtr. 6
mp
Harm.
Pitch: E G
F
Gtr. 5: w/ Riff A (6 times)
Em7
Gtr. 1
P.M.
P.M.
Gtr. 6
Riff B
loco
mf
w/ dist.
1/4
Cmaj7
P.M.
End Riff B
Gtr. 5: w/ Riff B (5 times)
Gtr. 1
Em7
1/4
P.M.

Cmaj7
Em7
Cmaj7
Em7
Cmaj7
Em7

Cmaj7
grad. bend

Em7

8va
grad. bend

Cmaj7
8va
grad. release

Am type2
Gtr. 6
Fmaj7
8va
loco
Gtr. 1
Gtr. 5
P.M.
Em7
D5V
Dsus4
DV
3
Am type2
Fmaj7
(cont. in notation)
1
P.M.

Gtr. 1

B5

Gtr. 6

Gtr. 5

(cont. in slashes)

(cont. in slashes)

Gtrs. 1, 5 & 6 tacet
B5
N.C.
Gtrs. 5 & 6
Gtr. 1
8va

G
E
Esus4
D6/9
C♯m7
Gtr. 3
mp
w/ flanger

C♯m11
Cmaj7♯11
E
let ring
let ring

*F♯7add4/E
*Bass plays E (till end).

Asus2/E
E
grad. rit.

THE TRAVELER

By Joe Satriani

*Baritone gtrs. arr. for standard gtrs. (music sounds a 4th lower than indicated).
**Symbols in parentheses represent chord names respective to Baritone guitars.
Symbols above reflect actual sounding chords. Chord symbols reflect overall harmony.

Dsus2/B
(Gsus2/E)
C#7sus4/B
(F#7sus4/E)
Bsus2
(Esus2)
* 8va
8va
8va
P.M.
P.H.
P.H.
P.H.
Pitch: B
B
G♯
*Refers to harmonic only (next 3 meas.).
(Bm11(no root))
(Esus2)
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
C
(Gmaj7)
(Asus2)
(Em(add9))
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
Dmaj7
(Gmaj7)
Esus2
(Asus2)
Bm(add9)
(Em(add9))
Dmaj7
(Gmaj7)
Esus2
(Asus2)
8va

E
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 4 tacet
Dsus2/B
(Gsus2/E)
C♯7sus4/B
(F♯7sus4/E)
Bsus2
(Esus2)
* 8va
Gtr. 3
P.H.
Pitch: C♯
*Refers to harmonic only.
*Attack simulated by wah-wah.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯m11
(Bm11)
*8va
P.H.
*Refers to harmonics only.

F
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)
Dmaj7
(Gmaj7)
Esus2
(Asus2)
Bm(add9)
(Em(add9))
8va
Harm.
w/ bar
loco
Pitch: B
-2 1/2

I
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
Dsus2/B
(Gsus2/E)
C♯7sus4/B
(F♯7sus4/E)
Bsus2
(Esus2)
w/ bar
-2 1/2
w/ bar
w/ bar
w/ bar - -
slack
Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯m11
(Bm11)
w/ bar

J
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)
Dmaj7
(Gmaj7)
Esus2
(Asus2)
Bm(add9)
(Em(add9))
8va
loco
K
Gtr. 4: w/ Riff A (8 times)
Gtr. 5: w/ Rhy. Fig. 4 (3 1/2 times)
1., 2., 3.
4.
Gtr. 5: w/ Rhy. Fill 1
B5
Asus2
Gmaj7
P.M.

Gtr. 5: w/ Rhy. Fig. 5 (3 times)
B5
Asus2
Gmaj7
Asus2
B5
Asus2
Gmaj7
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Asus2
B5
Asus2
Gmaj7
Asus2
B5
P.M.
P.M.
P.M.
P.M.
P.M.

Asus2
Gmaj7
Asus2
B5
P.M.

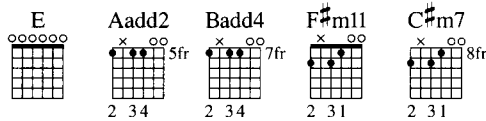
L
Gtr. 4: w/ Riff A (4 times)
Gtr. 5: w/ Rhy. Fig. 5 (3 times)
B5
Asus2
Gmaj7
Asus2
B5
Asus2
Gmaj7

Asus2
B5
Asus2
Gmaj7

Gtr. 1: w/ Rhy. Fig. 6
B5
(E5)
A5
(D5)
G5
(C5)
A5
(D5)
B5
(E5)
A5
(D5)
G5
(C5)
Asus2
(D5)
Bsus2
(E5)
Gtr. 3
Bsus2
Gtr. 5
Gtr. 3
*Rock wah-wah pedal.
Gtr. 1
Free time
Gtr. 5 tacet
Bm(add9)
(Em(add9))
Bm(maj7)
(Em(maj7))
Bm(add9)
(Em(add9))
Gtr. 3
w/ bar
Gtr. 2
mp
let ring
Gtr. 1
mp
p

YOU SAVED MY LIFE

By Joe Satriani

E Aadd2 5fr Badd4 7fr F♯m11 C♯m7 8fr

Gr. 5: Open E tuning:
(low to high) E-B-E-G♯-B-E

A

Moderately slow ♩ = 88

E Aadd2

Rhy. Fig. 1

**Gtr. 5 (acous.)

mp *mp* w/ slight dist.

Gtr. 3 (elec.)

*Gtrs. 1 & 2 *divisi* *mp* w/ slight dist.

*Elec. gtrs.

Gtr. 4 (elec.) **Riff A**

mp w/ slight dist.

**Doubled throughout

Gtr. 5: w/ Rhy. Fig. 1 (3 times)

Aadd2 Badd4

Gtrs. 1 & 3

Gtr. 2

Gtr. 4

Aadd2 E

Gtr. 3 tacet

Aadd2

Gtr. 1

Gtr. 3

Gtr. 2

divisi

Gtr. 2

Gtr. 4

let ring

Gtr. 4 tacet

Badd4 Aadd2 E

Gtr. 1

Gtr. 2

1/2

Gtr. 3

let ring

Gtr. 4

divisi

Aadd2 Badd4 Aadd2 E

1/2

B

Gtr. 5: w/ Rhy. Fig. 2 (2 times)

F#m11 Rhy. Fig. 2 — C#m7 — End Rhy. Fig. 2 — F#m11

Gtr. 5

Gtr. 1

Gtr. 2 *divisi*

Gtrs. 3 & 4

C#m7 — F#m7 — C#m7

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 3 tacet
Aadd2
Rhy. Fig. 3
Badd4
End Rhy. Fig. 3
Gtr. 5
Gtr. 1
Gtr. 2
Gtr. 4
Riff B
End Riff B
Gtr. 4: w/ Riff B (3 times)
Gtr. 5: w/ Rhy. Fig. 3 (3 times)
Aadd2
Badd4
Aadd2
Badd4
Aadd2
Badd4

C

Gtr. 4: w/ Riff A
Gtr. 5: w/ Rhy. Fig. 1 (4 times)
E
Aadd2
Badd4
Aadd2
E

Aadd2
Badd4
Gtr. 1
Gtr. 2
Gtr. 4
Gtr. 3
Gtr. 4
divisi
*Gtr. 3 to left of slash in tab.

Gtr. 4 tacet
Aadd2
E
Aadd2
Gtr. 1
p
mp
Gtr. 2
Gtr. 3

Badd4 Aadd2 E

Gtr. 3

Gtr. 4
divisi

Aadd2 Badd4 Aadd2 E

let ring

*Gtr. 4, w/ pick & fingers

D

Gtrs. 1, 2 & 3 tacet

C#m7 Badd4 Aadd2 Badd4 C#m7

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 5

Gtr. 6 (elec.)

mp

w/ dist. & wah-wah as filter

Gtr. 4

Badd4
Aadd2
Badd4
C♯m7

Badd4
Aadd2
Badd4
C♯m7
P.M.
Riff C
End Riff C

Gtr. 4: w/ Riff C (3 times)
Badd4
Aadd2
Badd4
C♯m7
P.M.

Badd4
Aadd2
Badd4
C♯m7

E

Gtr. 5: w/ Rhy. Fig. 2 (3 times)

F♯m11 C♯m7 Gtr. 6 tacet F♯m11

Gtrs. 1 & 3

Gtr. 2

divisi

Gtr. 6

*Rock wah-wah pedal

Gtr. 5: w/ Rhy. Fig. 3 (4 times)
Aadd2
Gtr. 3 tacet
Badd4
Gtr. 4
Aadd2
Badd4
Riff D
End Riff D
Gtr. 4: w/ Riff D (2 times)
Aadd2
Badd4
Gtr. 1
Gtr. 2
Aadd2
Badd4

F

Gtr. 5: w/ Rhy. Fig. 1 (4 times)

E Aadd2 Badd4

Gtr. 1

Gtr. 3

*Gtrs. 2 & 4

*Gtr. 4 tacet for beat 1.

Aadd2 E

Gtr. 1 tacet

Badd4 Aadd2 E

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 4

Gtr. 4

Gtr. 2

divisi

Aadd2

Gtr. 1

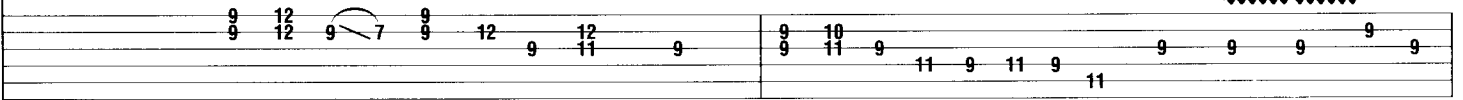
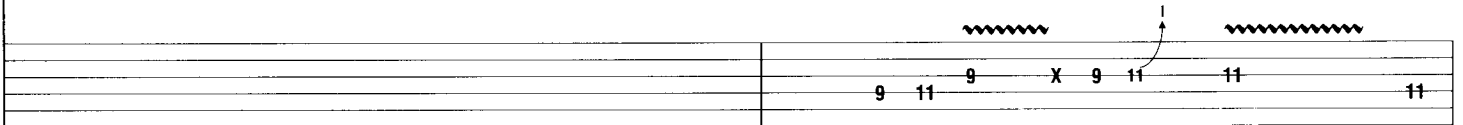
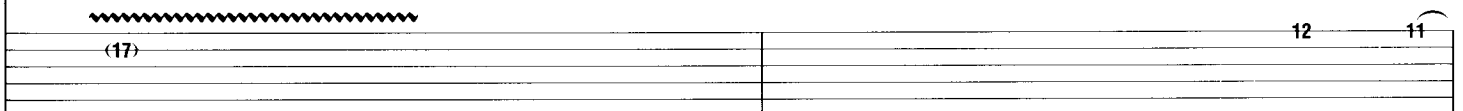
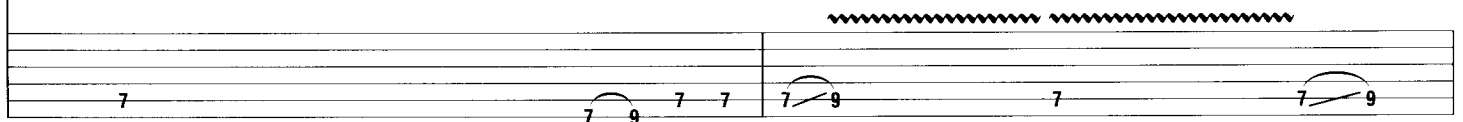
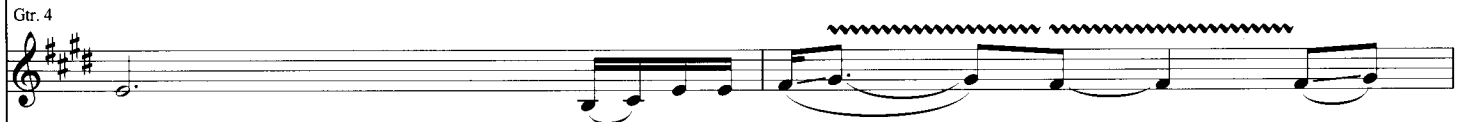
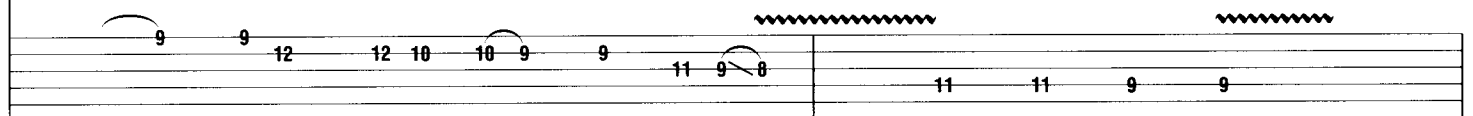
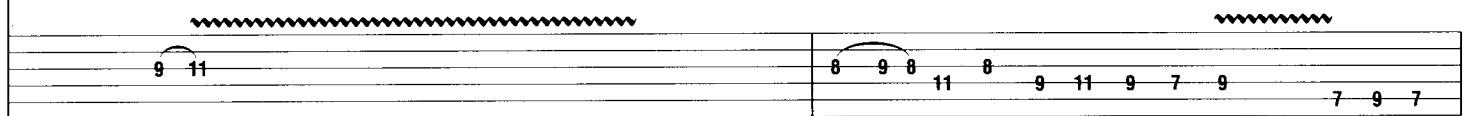
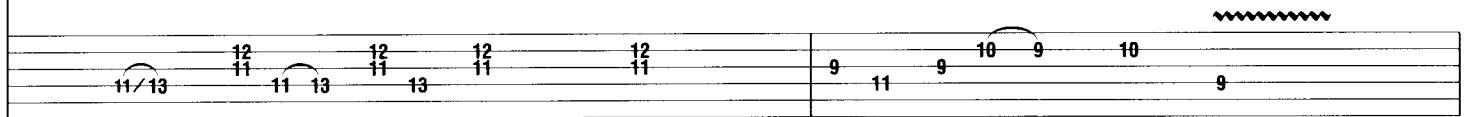
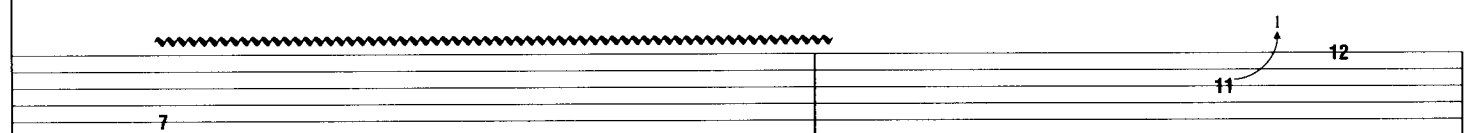
Gtr. 3

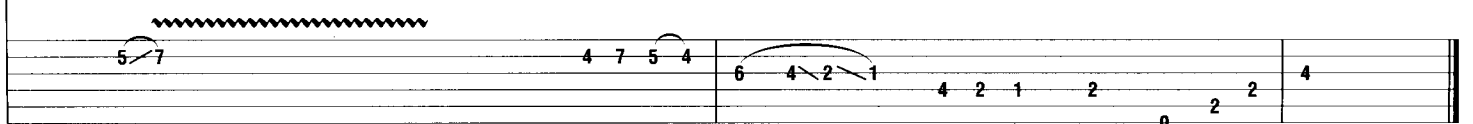
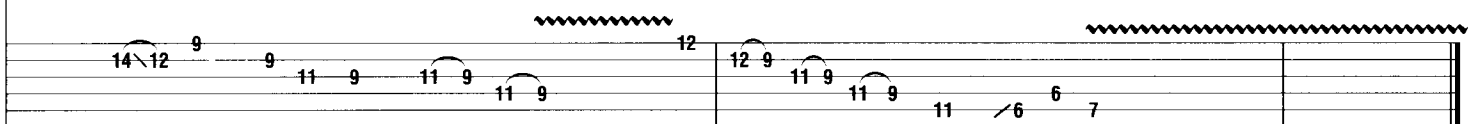
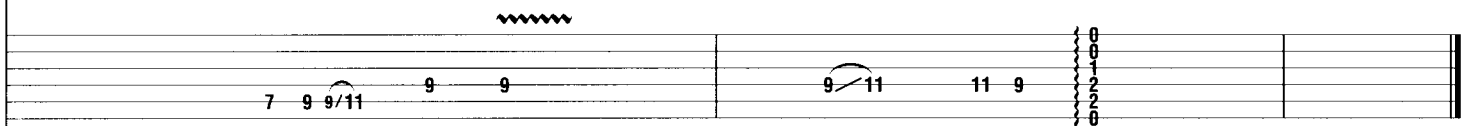
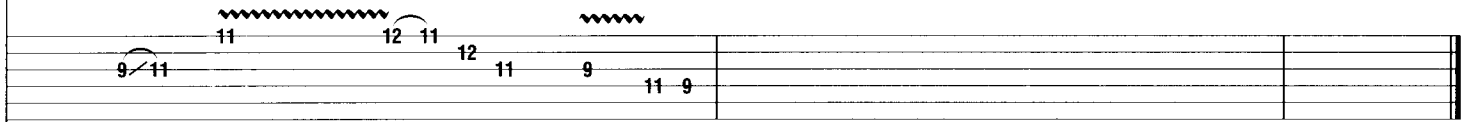
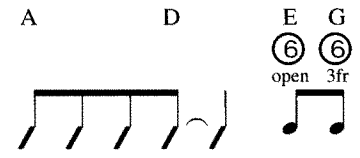
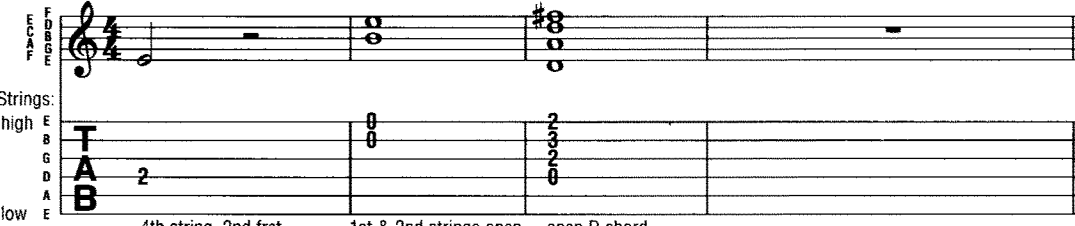
Gtr. 2

Badd4

Aadd2

E

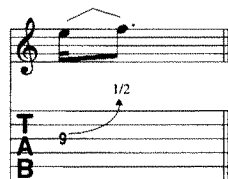
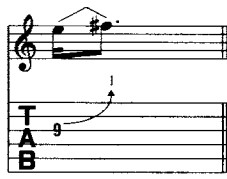
G
Gtr. 5: w/ Rhy. Fig. 1 (1 3/4 times)
E
Aadd2
Gtr. 1
Gtr. 3
Gtr. 2
Gtr. 4

Badd4
Aadd2
E
let ring
grad. bend

Aadd2
let ring
let ring

Badd4
Aadd2
E
Gtr. 5
rit.
let ring
rit.
let ring

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

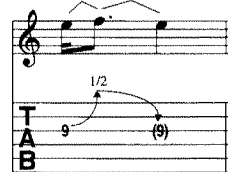
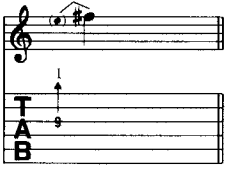
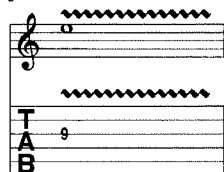
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

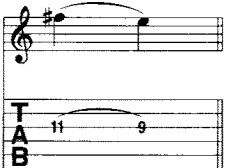
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

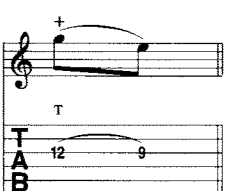
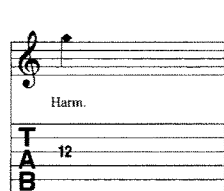
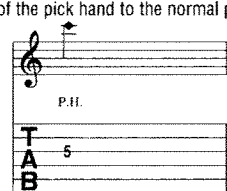
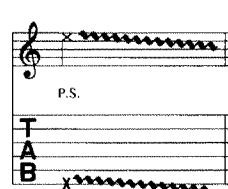
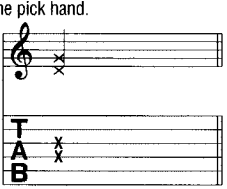
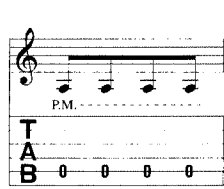
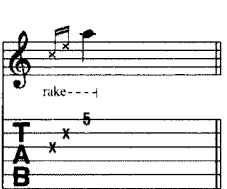
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

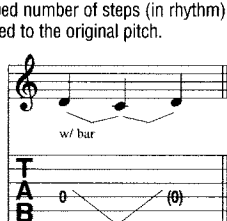
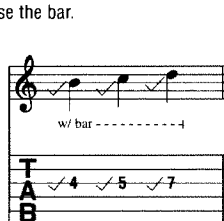
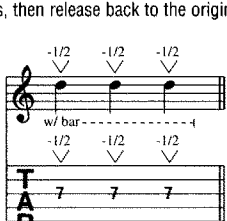
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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MIND STORM
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